Art Gallery of Ontario

THE GALLERY

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A Look at How Pictures are Constructed

by Carol MacDonnell

Space in Perspective: A Survey of Pictorial Construction from the Fourteenth to the Twentieth Century, on view in Gallery E from March 14 to April 26, is an educational exhibition drawn from the Gallery's collections. Organized by Secondary School Level Programs, it is a teaching exhibition, designed to complement and enrich the classroom program by gathering together resources that are not usually available in the school or in the gallery. Works of art in the exhibition will be supported by didactic material aimed at encouraging the viewer to explore compositional developments in painting. Visitors will be able to trace the ways in which artists have constructed two-dimensional compositions to create the illusion of three-dimensional space. Other structural devices used to give balance, order, and harmony to compositions will be presented in works ranging from representational to abstract art.

This exhibition, the fourth one produced by Secondary School Level Programs, was inspired by the success of an earlier thematic tour called *Space and Structure*; and by the expressed desire on the part of secondary teachers for such an exhibition. In a thematic environment, students will be able to see and isolate the uses of spatial and structural devices in paintings, and to make immediate comparisons between old masters and moderns. With these comparisons it will be made clear that space can be constructed on a two-dimensional surface by different means and for different ends. One of the discoveries that will be made along the way is that abstract paintings usually have an underlying structure that is as thoughtfully constructed as that of a representational painting.

A recurring theme throughout the exhibition is the levels, or degrees, of "reality" in painting. What, in the end, is more "real": a 17th-century *trompe l'oeil* work like Hubert van Ravestyn's *Still Life with Walnuts*, with surface textures so convincing that they may indeed fool the eye; or a 20th-century work like Jack Bush's *Tight Sash*, which presents to the eye a flat surface with areas of equally flat colour applied to it? The four sections of the exhibition present these two extremes, with a range of approaches and structural devices in between.

The first section of the exhibition charts the dramatic spatial developments from the Medieval to the Renaissance period. The section makes strong contrasts between flattened, schematized presentation of forms in such works as the late 13th-century *St. John and the Two Disciples of the Philosopher Craton*, by the Master of Foces, and the more sophisticated spatial illusionism of the Renaissance, illustrated by such works as *The Deposition with Donors and Patron Saints* by an unknown Flemish artist, and *The Madonna and Child with Infant St. John and Children*, attributed to the workshop of the Italian artist Andrea del Sarto. Pre-Renaissance devices of vertical structuring and overlapping give way to the central triangle or pyramid as the basis of Renaissance composition, together with linear and aerial perspective—devices aimed at achieving a new "truth to nature."

The second section of the exhibition traces the development and refinement of Renaissance innovations. The 17th century saw the introduction of a more dramatic use of triangles and pyramids as the basis for composition, with emphasis on diagonals and the addition of *chiaroscuro*—strong contrasts of light and shade—to create a sense of movement that helped to involve the viewer more intimately in the space of the painting. If Renaissance pictures could be seen as a window on another quite believable world, then 17th-century pictures "opened" that window, eliminating the boundary between the world of the viewer and that of the painting. *Trompe l'oeil* painting took that elimination of the boundary to its limit in works like *Still Life: Fish* by Johannes Fabritius, in which the "truth to nature" was so convincing that the very surfaces of the objects depicted invited touch in order to prove their unreality.

"Truth to nature" was pursued in a variety of ways and with different intentions on the part of the artists in succeeding generations. The exclusive concern with depicting as closely as possible the phenomena of the observed world can be seen in an 18th-century cityscape by Canaletto, a 19th-century still life by Henri Fantin-Latour, or a 20th-century lithograph of a mountain by James Spencer.

The camera influenced developments in painting from the middle of the 19th century. Soft-focus effects, unusual viewpoints, and cut-off elements in compositions were some of the results of that influence. New scientific colour theories aided artists of the Impressionist period in their particular pursuit of truth to nature. The Post-Impressionists used these same theories in their various experiments in composition and colour, for purposes more expressionistic than naturalistic. A work like James Tissot's *The Milliner's Shop* from the mid-1880s is an interesting blend of influences. The viewer is drawn in as a participant in the scene by the open door held by the shop-girl, wrapped purchase in hand; a further "level of reality" is seen beyond the shop. Here the painting technique itself changes from a relatively smooth, academic application to the broken strokes of colour of Impressionism.

The third section of the exhibition examines the beginnings of a movement towards other levels of reality in painting: the recognition that a painting, after all, is first and foremost a flat surface with colour applied to it. This reassertion of the picture plane occurred in different ways in the earliest years of this century, in the work of such artists as Paul Cézanne, Pablo Picasso, Georges Bracque, Henri Matisse, and André Derain. Forms were flattened; depth was denied as the compositional elements were brought forward to the level of the canvas; colours and contours became either emotion-charged or purely decorative. Canadian James Wilson Morrice's *Scene in Havana* reflects his adaptation of these tendencies: forms are greatly simplified and depth within the scene is ambiguous, so that the overall composition becomes primarily an arrangement of coloured shapes on the surface.

Painting in the 20th century presents to the viewer an almost bewildering array of approaches. The fourth section of the exhibition deals with the continuing use of structural devices, often hidden. Expanded picture size and the minimizing and eventual removal of the picture frame aim at closer involvement

continued on page 2

James Tissot (French, 1836-1902) *The Milliner's Shop*, 1883-85
Oil on canvas, 146 x 101.6 cm Gift from Corporations' Subscription Fund, 1968

Karel Appel (Dutch, b. 1921) *Paysage Noir*, 1959
Oil on canvas, 137.8 x 160 cm
Gift of Mrs. Harry Davidson, on loan from the Ontario Heritage Foundation, 1971

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of the viewer in the pictorial space. Illusionary space and recognizable subject matter are still created by some artists, but often in ambiguous, subtle, or surreal ways. René Magritte's *L'Anniversaire* is an example of the use of precisely detailed illusionistic space, but the startling incongruity of the objects depicted brings us up short. A work like Charles Gagnon's *Green Fields with Time Screen* combines the large-scale, essentially flat canvas with a *physical* connection to the viewer's space: a free-standing aluminum panel stands on the floor in front of the painting. The painting literally comes "off the wall."

It would require another exhibition to examine the spatial and structural developments that lead to the obliteration of the traditional boundaries between painting and other media, such as sculpture. Perhaps *Space in Perspective* will encourage viewers to visit other areas of the Gallery to trace some of these developments independently. Secondary school students and their teachers will be encouraged to pursue the study of pictorial construction beyond Gallery E. Illustrations and working models of historical perspective devices, such as the camera obscura, perspective box, or Claude mirror, will be available during the tours. A publication accompanying the exhibition is designed as a resource book, which teachers and other interested individuals should find useful both as background to the exhibition and as a starting point for further exploration.

James Wilson Morrice (Canadian, 1865-1924)
Scene in Havana, 1915
Oil on canvas, 72.4 x 53.7 cm
Purchased with assistance from Wintario, 1977

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Reflections in a Quiet Pool: The Prints of David Milne

by Rosemarie L. Tovell

As part of their Centennial Series, the National Gallery of Canada is circulating an exhibition of 177 prints by David Milne. Called Reflections in a Quiet Pool: The Prints of David Milne, *it will open at the Art Gallery of Ontario March 14 through April 12. The National Gallery's Rosemarie Tovell, Assistant Curator, Canadian Prints and Drawings, organized the exhibition and wrote the accompanying book.*

The popular image of David Brown Milne (1882-1953) is that of a reclusive genius, living and painting alone in a tar-papered shack by a remote and sparsely populated lake near Georgian Bay; a man who isolated himself, fearing any artistic influence that could affect his art. The truth is far different.

Milne loved to associate with his fellow artists and intellectuals. He was, despite his humble upbringing, one of the most cultivated people in Canada, and was not only aware of international art—both historic and contemporary—and aesthetics, but was an active participant in it. During the 13 years he lived in New York City just after the turn of the century, Milne saw the works of the American and European artists who had created a renaissance in modern art. He became actively involved with the modernist artists and societies of that city. As well, his visits to the rich New York museum collections taught him about art of the past, from Egyptian bas reliefs to old master paintings. Milne was also a prodigious reader, absorbing the ideas of the great critics John Ruskin, Clive Bell, and Roger Fry, and of the American transcendentalists Ralph Waldo Emerson and Henry David Thoreau.

Milne was unique among Canadian artists because he assimilated all of these influences. He was an artist whose motivation was not based on the expression of a national or regional fervour, nor on a religious doctrine. His art was intended to express with the simplest aesthetic tools (colour, line, texture, and design based upon natural phenomena) the joy and excitement the artist feels when an image captures his imagination.

Milne developed steadily and logically as an artist. He worked in three media: oil, watercolour, and prints. His work in each one contributed to his further understanding and development and subsequently influenced the others. By 1922 Milne was doing series, in which the same composition was repeated in more than one medium. At the same time, his watercolours of this period suggested colour prints, and Milne developed the multiple-plate colour drypoint technique for them. Milne explored this technique, first with a borrowed laundry wringer and later with a portable press, from 1922 to 1947. After 1929 the colour drypoint style became the main expression of Milne's colour theories, blazing the trail for his paintings and watercolours.

David B. Milne (Canadian, 1882-1953) *Patsy by a Waterfall*, 1911-1912
Etching in black on wove paper, 13.6 x 11.4 cm Collection: Milne Family

Milne, however, had made prints before 1922. As early as 1909, while still in New York, he printed monochromatic etchings and drypoints, mostly views of famous New York landmarks. These early prints bridge the gap between Milne's little known commercial art (which he did to support himself) and the watercolours and paintings he was showing at some of the most prestigious societies. The last time any of these early prints were shown was in 1912 at the Art Institute of Chicago.

Between 1915 and 1917 Milne also made photo-offset lithographs. These were landscapes done in and around New York City, and possibly in Boston Corners, where Milne had moved in May 1916. They anticipate the style of Milne's art with which we are most familiar. None of these lithographs have ever been exhibited before.

Reflections in a Quiet Pool, however, has not been conceived merely as a vehicle for this rich and neglected body of prints. The exhibition also shows how an artist, throughout his career, relies on a variety of approaches to capture the precise statement he wishes to make. Many related paintings and watercolours are included in the exhibition. The visitor will see some of Milne's most famous canvases, such as *Painting Place*, as well as ones never before seen in a public exhibition.

The major emphasis of the exhibition is on David Milne's colour drypoints. In these, it was Milne's habit to explore fully the possible colour schemes each image could take. Using a different plate for every colour in the image, Milne could start with black as the defining colour, switch to blue, then yellow, orange, and so on. All the secondary colours could be switched accordingly. By the simple means of changing the colour schemes, Milne could radically alter the impact of the image. He also, in a very painterly way, left mottled and speckled tints on each impression. The result was that each impression of a single print (or image) is a unique work of art. The great variety of these different impressions of a print can be seen in the exhibition, along with their related paintings and watercolours. The viewer can see and relive Milne's excitement in the rendering of an image.

Accompanying the exhibition is a 260-page book, *Reflections in a Quiet Pool: The Prints of David Milne*. Lavishly illustrated with 24 colour and 162 black-and-white illustrations, it provides the first full biography of the artist, as well as discussion of his art based on his many unpublished letters and essays. Priced at $39.95, the book will be available at the Art Gallery of Ontario bookstore or can be ordered through the National Museums of Canada, Order Fulfillment, Ottawa, Ontario, Canada K1A 0M8. A French edition is also available.

David B. Milne (Canadian, 1882-1953) *Bronx Hillside*, 1915-1917
Planographic process in black on wove paper, 37.3 x 49.5 cm Collection: Milne Family

The Complete Films of Michael Snow

by Catherine Goldsmith

Canadians readily identify Michael Snow as the artist responsible for *Flight Stop* (the geese at the Eaton Centre) and the famous Walking Woman Series from the sixties. Internationally, however, Snow is best known as a filmmaker. He has been classified as one of the world's ten greatest directors, in company with Godard, Hitchcock, Welles, and Jean Renoir, in a 1971 British poll of film critics and historians. Snow's prominence in this field is generally a surprise to Canadians, many of whom have not had an opportunity to view any of his 12 films.

This month, the Art Gallery of Ontario, in conjunction with the Funnel Experimental Film Theatre, features a complete retrospective of Snow's films and premieres his most recent work, *Presents*.

Snow's films have been shown in galleries in America and Europe, including the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; and Kunstmuseum, Lausanne; and at festivals such as Cannes 1970, Pesaro 1972, Montreux 1974, and Edinburgh in 1975 and 1976. Yet, because, on the one hand, they are not in the narrative tradition familiar to North American film audiences, and on the other hand, the medium of film still remains foreign to the traditional museum-goer, Snow's work in film is largely unknown to the public. The films themselves are not difficult if accepted on their own terms, as a description by Jonas Mekas indicates:

"Snow's films are amazingly simple. When you don't know them, they don't exist. You'd never imagine them. But as soon as you see them, they are so amazingly simple that you wonder why you didn't think of them yourself, long ago. He is so unextravagant. Remember how long he stuck with the Walking Woman. He drained her out of all possibilities. Really. He took her so far to the limit of conceptual possibility that she almost emerged through the opposite end of it all and began actually (almost) living amongst us."

In 1963 Snow was in the midst of his Walking Woman Series and was working in several media (painting, sculpture, photography) to present his "art object" in as many forms as possible. The Walking Woman was a basic image through which Snow could explore the creative process and its implications. She appeared in steel, aluminum, wallpaper, paint; in series, alone; elongated, truncated, clothed and unclothed. His selections were inventive and controlled. The images were randomly distributed in various environments (subways, beaches, roads) and in various countries (Moscow, Caracas, Beirut) and left to "find out what would happen," in Snow's words.

Michael Snow. Photograph courtesy of Michael Mitchell.

Two points are important to note with regard to the Walking Woman Series: Snow's method of setting up an exercise for himself, which included both control and chance; and the premise that underlies the exercise. Unlike Pop artists (Warhol in particular), Snow does not take a common object and present it in a museum context, but chooses what is generally regarded as the art object—woman—and situates it in a public environment. What happens is that the woman achieves an identity as an object that is beyond representation or associational imagery. As Mr. Mekas suggests, she almost assumes a living presence.

This initial premise and working method are important to Snow's approach to film. In the fifties Snow did animation work with George Dunning and produced *A-Z* (1956), a short film that he describes as "a cross-hatched animated fantasy about nocturnal furniture love." His next film, *New York Eye and Ear Control* (1964), deals with the Walking Woman philosophy (an art image randomly placed in various situations for the implications it brought with it) and extends it to cinema. The film is full of visual and auditory contrasts and the only constant factor is the Walking Woman.

"I make up the rules of the game, then I attempt to play it. If I seem to be losing, I change the rules," said Snow. The "game" after 1965 became one of using the film medium to produce a work of art, and the rules involved an investigation of the medium. Snow's prior commitment was to achievement of an identity for the art object; his working method (chance and control) had often determined the shape of a piece. In 1965, current experimental film theories suggested that all that was essential to the cinematic form was an overall structure. For instance, direction, plot, and actors were optional elements. Snow investigated cinematic devices one by one in subsequent films—the zoom shot in *Wavelength* (1967); the panning shot in *Back and Forth* (1968-69), the dolly shot in *Breakfast* (1972 and 1976). He devised a style of film where the medium was integral to the shape and identity of the piece, yet the essence of the film was an abstract idea that operated beyond the medium and the represented reality.

This is not as complicated as it sounds. The structure of *One Second in Montreal* (1969), for instance, is simple, and could perhaps be described as a swelling motion. A total of 31 photographs are presented individually over a 28-minute time period. Each black-and-white still is held fractionally longer to the mid-point of the film, after which the viewing time gradually decreases for each exposure until the end.

The timing system has no relevance to the material (i.e. the photograph held the longest is not the most important), but serves to create an internal rhythm for the film that is perceived visually. The photographs as objects are significant to the film but are less important than was the Walking Woman figure in *New York Eye and Ear Control*. The film identifies itself beyond the photographs, defining its own integral time (pacing, rhythm) and within that time creating a space that allows the spectators to participate as they choose.

La Région Centrale (1971) involves the viewer in another shape—not a wave this time, but a sphere. "If you become completely involved in the reality of these circular movements, it's you who are spinning surrounded by everything or conversely, you are a stationary centre and it's all revolving around you ... . Eventually there is no gravity," says Snow about the film.

"Rameau's Nephew" by Diderot (Thanx to Dennis Young) by Wilma Schoen (1974) is Snow's last major film and does not follow a similar pattern. It uses a fragmented structure and allusions to past work in presenting an investigation of language and sound. It is a long film (4½ hours), consistent throughout its 26 episodes in dealing with the relationship of sound, language, and film.

Apart from the cinematic medium, Snow has continued to explore auditory concerns as a performing musician (piano, trumpet, synthesizer) with the CCMC, a Toronto group, now in its fifth year of regular Tuesday and Friday night (9:30 pm) concerts at the Music Gallery, 30 St. Patrick Street, three blocks from the Art Gallery of Ontario. The group, consisting of Allan Mattes, Casey Sokol, Nobuo Kubota, and Michael Snow, describes their music as "collective real-time composition," and has released nine recordings to date.

We are grateful to Michael Snow for his consideration and assistance in arranging the program and look forward to the premiere of his new film, *Presents*. For complete program listings, consult page 5.

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Preliminary Notice of Members' Annual Meeting, 1981

The Annual Meeting of members of the Art Gallery of Ontario will be held at 5:30 p.m., Thursday, June 25, 1981 in the Activity Centre of the Gallery. This preliminary notice is sent to you in accordance with the by-laws of the Gallery in order that the members may, if they wish: (a) nominate members for election to the Board of Trustees in addition to those ten who have been nominated by the Nominating Committee; (b) nominate members for election to the Nominating Committee in addition to those nominated by the Board of Trustees; and (c) give notice of any motion or motions proposed to be voted on by a show of hands at the Annual Meeting.

Any member may stand for election to the Board of Trustees or the Nominating Committee if the member shall have been nominated in writing by at least three members of the Gallery. Each nomination shall be filed with the Secretary of the Gallery on or before March 31, 1981, and shall be accompanied by both the candidate's written consent to serve if elected, and a resume of the candidate's biographical information in not more than 100 words.

If required, voting for election to the Board of Trustees and the Nominating Committee will be by mail ballot, to be mailed to all members with a notice of the Annual Meeting together with brief biographical information with respect to each nominee. If no nominees for the Board of Trustees or the Nominating Committee are posed by members, nominations for election to the Board and/or the Nominating Committee shall be closed as of March 31, 1981, and no vote or mail ballot shall be required for the election of trustees and the Nominating Committee. In such case, the ten members of the Gallery nominated for election to the Board by the Nominating Committee and the three members of the Gallery nominated by the Board for election to the Nominating Committee shall be deemed to have been elected by the members by acclamation at the Annual Meeting of the Gallery.

The wording of motions to be voted on by a show of hands at the Annual Meeting must be filed with the Secretary of the Gallery by April 7, 1981, signed by at least 10 members of the Gallery. Only motions in respect of which notice has been given may be voted on.

In accordance with the by-laws, motions approved at the Annual Meeting will go to the Board of Trustees to be dealt with by them. The decision of the Board will be reported to the signatories of the motion within six months of the date of the Annual Meeting and to the membership at large at the time of the next Annual Meeting.

Norman B. Walford
Corporate Secretary

Events

Exhibitions

Reflections in a Quiet Pool—Prints of David Milne
Margaret Eaton Gallery
Saturday, March 14—Sunday, April 12
Approximately 177 prints as well as some oils and watercolours by David Milne, one of Canada's premier printmakers.

Vincent van Gogh and the Birth of Cloisonism
Sam and Ayala Zacks Wing
through Sunday, March 22
Approximately 145 works by artists such as van Gogh, Gauguin, Toulouse-Lautrec, Anquetin and others in an exhibition exploring the development of the Cloisonist style in France during the late 19th century. The Gallery gratefully acknowledges the support of Ontario Ministry of Culture and Recreation, The Weston Group and several Members of the Gallery. Catalogue available in the Gallery Shop.

Space in Perspective
Gallery E
Saturday, March 14—Sunday, April 26
An educational exhibition using works from the Renaissance to the contemporary period from the Permanent Collection.

Photographs from the Collection of Sam Wagstaff
Margaret Eaton Gallery
through Sunday, March 8
A selection of 166 photographs by European and American photographers from the 19th and 20th centuries.

Carl Schaefer in Hanover
Gallery E
through Sunday, March 1
45 watercolours and oils by Carl Schaefer, dating from the 1930s and 1940s and inspired by the Hanover, Ontario region. Catalogue available in the Gallery Shop.

Bartlett's Canada
Grange Music Room
through Sunday, March 15.

Selections from the Trier-Fodor Foundation Gift
Walter Trier Anteroom
through Sunday, May 3.

Vincent van Gogh (Dutch, 1853-1890) *Boats on the Beach at Saintes-Maries*, 1888
Oil on Canvas, 64.5 x 81 cm Rijksmuseum Vincent van Gogh, Amsterdam.

Watercolours by Robert Holmes
Grange Music Room
Wednesday, March 18 through April 26.

Permanent Collection

Gallery of Contemporary Art
A display complementing the major exhibition, *Vincent van Gogh and the Birth of Cloisonism*, through Sunday, March 29.

Print and Drawing Gallery
Selections from the Contemporary Canadian Collection, through Sunday, April 5.

Walter Trier Gallery
Selections from the Klamer Family Gift of Inuit Art.

Georgia Ridley, John Ridley, and J. S. McLean Galleries
Selections from the Permanent Collection of Canadian Historical Art.

Signy Eaton Gallery
Selections of Canadian contemporary art from the Permanent Collection.

Henry Moore Sculpture Centre
Plasters, bronzes, and graphics from the Gallery's Moore Collection.

Extension Services

During the month of March, the following Extension Services exhibitions will be circulated. Dates are subject to change.

Stephen Livick: Photographic Explorations
New College, University of Toronto
through Mar. 22

Ketubah: The Jewish Marriage Contract
Laurentian University Music & Arts Centre, Sudbury
Mar. 3-29

Prints by David Hockney
Thunder Bay National Exhibition Centre, Thunder Bay
Mar. 5-26

Alex Cameron: The Energy of Line & Colour
Lynnwood Arts Centre, Simcoe
Mar. 6-29

Betty Davison: Cast Paper Relief Prints
Aurora Public Library, Aurora
Mar. 6-29

Goodridge Roberts: Paintings from the 50s and 60s
Tom Thomson Memorial Gallery & Museum of Fine Art, Owen Sound
Mar. 6-29

A Selection from Les Tres Riches Heures de Jean, Duc de Berry
Art Gallery of Cobourg, Cobourg
Mar. 6-29

Master Prints from the Presgrave Collection
Thames Arts Centre, Chatham
Mar. 10-Apr. 5

Paul Fournier: Form & Meaning in Nature—The Mushroom
Lynnwood Arts Centre, Simcoe
Mar. 11-29

Michelangelo: Figure Studies
Timiskaming Art Gallery, Haileybury
Mar. 12-Apr. 2

Artists' Jazz Band: Signatures in Time
Cambridge Public Library, Preston Branch
Mar. 13-Apr. 5

Eisenstein: Drawings for Ivan the Terrible
W. B. Lewis Library, Deep River
Mar. 16-30

Folk Art Treasures of Quebec
London Regional Art Gallery, London
Mar. 20-Apr. 12

Louis Comtois: Paintings 1974-79
Mendel Art Gallery, Saskatoon
Mar. 25-Apr. 19

Talks and Tours

Gallery Talks are free with admission and are given regularly. Please contact the Information Desk for topics.

During the exhibition *Vincent van Gogh and the Birth of Cloisonism* (January 24-March 22) there is a special schedule of

'Ostriches', S. Moskowitz, 1979 22½" x 17"

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Gallery Shop

George Abbotts (make-up artist) and Gordon Hay (fashion photographer) will be signing copies of their book

Women of Canada

together with several personalities portrayed in the book including Margaret Atwood, Barbara Frum, Ellen Burka, Claire Haddad, and Charmion King. Signing will be on Sunday, March 8 from 2-4 pm.

daily talks. Please note however that there are no talks or tours inside the van Gogh exhibition during regular public hours.

Monday through Friday, 12:15 pm
Short talks feature works of art in the Permanent Collection.

Monday through Friday, 2:00 pm
Talks featuring the highlights of the Old Master Collection, the Canadian Collection, or other temporary exhibitions.

Thursday, 7:30 pm, Saturday and Sunday, 2:00 pm
Talk of the Week—hour-long talks on special topics related to the collection or temporary exhibitions, given in the galleries by the staff.

After March 22 we return to our regular schedule of weekly talks: Tuesday through Friday, 12:15; Wednesday and Thursday, 2:00 pm; Thursday, 7:30 pm; Saturday and Sunday, 2:00 pm. Group tours are available; please contact the Scheduling Office.

Films

All screenings take place in the Lecture Hall unless otherwise noted; seating is limited to 150 persons. Programs may be subject to change without notice. Confirmation of schedule or further information can be obtained by phoning 977-0414, Ext. 268.

The Women Who Wrote the Movies
This eight-week series concludes its tribute to women screenwriters and their films. Admission is $2 for a single film and $3 for the double bill. Tickets are available at the McCaul Street entrance beginning at noon the day of the screening.

Sunday, March 1
2:00 pm
Adam's Rib
USA, 1949, 101 minutes
Screenplay by Ruth Gordon and Garson Kanin
Directed by George Cukor
With Spencer Tracy, Katharine Hepburn, Judy Holliday

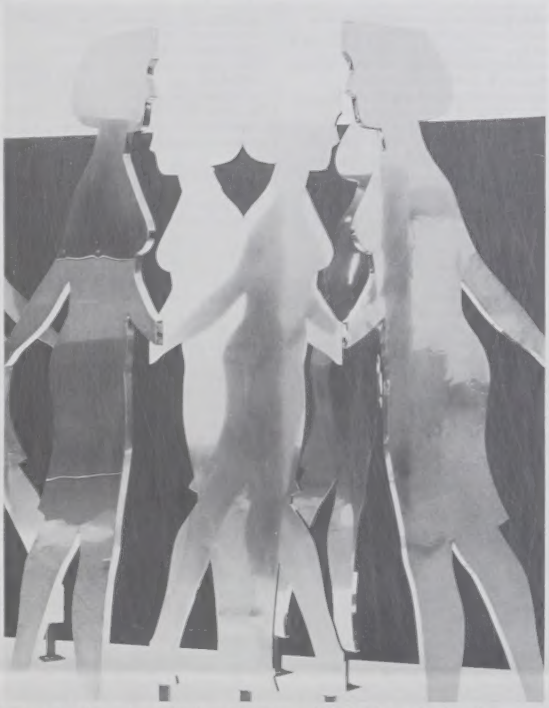
4:00 pm
Hard, Fast and Beautiful
USA, 1951, 76 minutes
Screenplay by Martha Wilkerson
Directed by Ida Lupino
With Sally Forrest, Clair Trevor

Emerging Cinemas
In the second half of a six-week international series, North American and European contributions to the growing body of new cinemas in progress are represented by four outstanding documentaries and three highly acclaimed dramatic features. Admission to the films is free; however, tickets are necessary and will be available at the McCaul Street entrance beginning at 5:30 pm on the days of the screenings.

Thursday, March 5
6:30 pm
The Wobblies
USA, 1979, colour, 89 minutes
Directed by Stewart Bird and Deborah Shaffer

8:30 pm
John Heartfield, Photomontagist
W. Germany, 1977, colour, 60 minutes
German with English subtitles and voiceover
Directed by Helmut Herbst

The Life and Times of Rosie the Riveter
USA, 1980, colour, 60 minutes
Directed by Connie Field



Michael Snow (Canadian, b. 1929) *Walking Woman*, 1967 Stainless steel and wood, 11 component parts, 90" high Gift of the Government of the Province of Ontario, 1968

Thursday, March 12
6:30 pm
Women (OK ketten)
Hungary, 1977, colour, 94 minutes
Hungarian with English subtitles
Directed by Márta Mészarós
With Marina Vlady, Lili Monori

8:30 pm
A Scream from Silence (Mourir à tue-tête)
Canada, 1979, colour, 96 minutes French with English subtitles
Directed by Anne-Claire Poirier
With Julie Vincent, Germain Houde, Micheline Lanctôt, Monique Miller, Luce Guilbeault

Thursday, March 19
6:30 pm
The Consequence (Der Konsequenz)
W. Germany, 1977, b&w, 100 minutes
German with English subtitles
Directed by Wolfgang Petersen
With Jürgen Prochnow, Ernst Hannawald

8:30 pm
Word Is Out
USA, 1978, colour, 130 minutes
Produced and directed by the Mariposa Film Group

Michael Snow Retrospective
We are pleased to present this program in conjunction with the Funnel Experimental Film Theatre, located at 507 King Street East, Toronto (364-7003). Our thanks to Anna Gronau of the Funnel for her assistance in the organization of this program, and also to Michael Snow for his consideration and cooperation over the past several months. Please note the location of each film. All screenings at the Art Gallery of Ontario are in the Lecture Hall and tickets go on sale outside the hall at 12:00 noon on the day of the screening. Admission to each program is $2 at the Gallery and at the Funnel.

The lecture by Regina Cornwell (March 8, 1981) is free with admission to the Gallery. For an introduction to this program, see article on page 3

Thursday, March 5
8:00 pm, The Funnel
Presents a new film by M. Snow; premiere

Sunday, March 8
2:00 pm, Art Gallery of Ontario
A-Z (1956, blue and white, 7 min. sil.)
New York Eye and Ear Control (1964, b&w 34 min. sd.)
Standard Time (1967, col. 8 min.)
A Casing Shelved (tape/slide, 1970, 45 min.)

4:15 pm, "Spring Snow," a lecture by Regina Cornwell
Art Gallery of Ontario

Sunday, March 15
2:00 pm, Art Gallery of Ontario
Short Shave (1965 black and white, 4 min).
Dripping Water (1969, col. 12 min.)
Side Seat Paintings Slides Sound Film (1970, col. 20 min.)
Wavelength (1967, col. 45 min.)

Thursday, March 19
8:00 pm, The Funnel
La Region Centrale (1971, col. 3 hrs.)

Sunday, March 22
2:00 pm, Art Gallery of Ontario
Breakfast (1972 and 1976, col. 15 min.)
One Second in Montreal (1969, black and white, 26 min. sil.)
Back and Forth (1968-69, col. 50 min.)

Thursday, March 26
8:00 pm, The Funnel
Rameau's Nephew by Diderot (Thanx to Dennis Young) by Wilma Schoen (1974, col. 4 hrs. 30 min.)

Sunday, March 29
2:00 pm, Art Gallery of Ontario
Presents
second screening of new film by Snow

Further information may be obtained by contacting Catherine Goldsmith at 977-0414 ext. 260.

In Concert

Sunday Afternoon Concerts
Held in the Walker Court at 3 pm
Sunday Afternoon Concerts are free with admission to the Gallery.

Sunday, March 1
Bernstein's "Trouble in Tahiti"
Directed by Ching Ming

Sunday, March 8
Arthur Rowe, piano

Sunday, March 15
Ida Goldstein, viola

THE JEWELLERY SHOP

Canadian-designed and one-of-a-kind jewellery in silver, gold, pewter, and other metals.

Open during Gallery Hours
A Project of the Volunteer Committee

Brass necklace
by Johanna Mason

BATH & OXFORD

May 1-10, 1981

For further information see Art Tours Section

Organized by the Volunteer Committee
Art Gallery of Ontario

EVENTS continued from page 5.

Lectures

Vincent van Gogh and the Birth of Cloisonism
In four special lectures internationally recognized art historians will examine specific aspects of the exhibition *Vincent van Gogh and the Birth of Cloisonism*
Lecture Hall, 8:00 pm

Wednesday, March 4
"Claude Monet and van Gogh: Two Aspects of Symbolism in the mid-1880s"
Dr. Gerald Needham
Associate Professor, Department of Visual Arts, York University

Wednesday, March 18
"Seurat and 'Primitivism' "
Dr. Robert Herbert,
The Robert Lehman Professor of the History of Art, Yale University

Tickets available through the Information Desk. Individual tickets: $3 (Members, students, senior citizens) $4 (non-Members).

Thursday Morning Lectures
The Curator's Choice
A unique opportunity to hear Gallery curators discuss important recent acquisitions and place them in the context of the collection. Held in the Lecture Hall at 10:00 am on the following Thursdays:

Thursday, March 12
Roald Nasgaard on the Contemporary International Collection

Thursday, March 19
Dennis Reid on the Canadian Historical Collection

Thursday, March 26
David Burnett on the Canadian Contemporary Collection

Thursday, April 2
Katharine Lochnan on the Prints and Drawings Collection

Thursday, April 9
Alan Wilkinson on the Modern Sculpture Collection

Series tickets: $10 for Members, students, seniors; $15 for non-Members. Because this series is very popular the coupons at the back of this issue should be returned to the Scheduling Officer, Education Services, as soon as possible.

Performance

Double Lunar Dogs
New work by Joan Jonas
Activity Centre
Saturday, March 21, 8:30 pm
Joan Jonas is known internationally as one of the major figures of mixed-media performance. She was trained as a sculptor and her work shows her preoccupation with our perception of space. Jonas' personal vocabulary of gesture, movement, and sound is combined with the conventions of the Noh and Kabuki theatre traditions of Japan to create mixed-media performances of unusual richness.
Tickets: $4 (non-Members), $3 (Members, students, senior citizens), available at the Information Desk.

Art Tours

Sponsored by the Volunteer Committee Art Gallery of Ontario. For further information, see coupon on page 7.

Prague and Vienna
Visit the magnificent cities of Prague and Vienna in the golden month of October. In Vienna, once capital of the Hapsburg Empire, we shall see masterworks by Pieter Breugel, Dürer, Holbein, Altdorfer, Vermeer, Titian, and Velásquez at the Museum of Fine Art. There will be an architectural tour and a trip to the Albertina, home of the world's largest collection of master drawings and graphics from the 14th to the 20th century. Included also is a visit to The Upper Belvedere Palace to see works by the Vienna Sezession artists—Schiele, Klimt, and Kokoschka. Tickets will be provided to the State Opera, the Vienna Boys' Choir mass at the Hofburg and the Spanish Riding School.

On to Prague, dubbed "the city of a hundred spires," on the Vindobona Express train. Here we shall visit Prague Castle, the National Art Gallery, and the Museum of Literature, and take a walking tour of Old Prague. Included is a journey outside the city to the Gothic Castle of Karlstejn and its chapel of the Holy Rood, lined with semi-precious stones and panels by Master Theodorik. Tickets to a symphony concert and the Laterna Magica will be provided.

California Here We Come
10 days in November 1981
Great cities (San Diego, Palm Springs, Los Angeles, San Francisco), marvellous sightseeing, private collections, art galleries, superior hotels, and fabulous scenery all rolled together to make a memorable holiday just for you.

Follow van Gogh to Amsterdam
Departures April 3, 10, 17, 24 (duration 9 days).

The Volunteer Committee will escort you to this "Venice of the North." Stay at the famous Hotel Pulitzer (fifteen historic 17th century buildings combined into a first class hotel right on the canal). We will visit museums in Amsterdam, Haarlem, Otterloo (Kröller-Müller Museum) and The Hague and see the works of the artists who gave 17th century Dutch art the title "The Golden Age."

We will visit a medieval castle, a hunting lodge, the flower auction at Aalsmeer, the porcelain factory in Delft, the greatest flower show on earth at Keukenhof. A special bonus to our trip (due to last minute alterations of airline schedules) is an overnight visit to Bruges and Ghent, two highlight cities of Belgium. We will end our holiday with a banquet in one or other of these charming medieval cities.

Bath and Oxford
May 1-10
This eight day trip offers a happy balance between town and country, and will be accompanied by the well-known author and lecturer, David Durant.

There will be guided tours of both cities and time left over for browsing on our own. From these two centres we will take day excursions with our own bus and driver into the surrounding countryside to Wells Cathedral, to Stonehenge and the Avebury Rings and to a carefully selected number of museums and private collections. There will also be visits to a wide variety of English houses: everything from the ruins of a Roman villa to a medieval castle to Longleat, and from a 16th century manor house to Blenheim Palace.

Gallery Hopping

Charlie's and Bill's and Gracie's and Graphics
Wednesday, April 8, 1981
Gallery Hopping visits famous Toronto studios. Learn about etching from an expert at Open Studio, meet Charles Pachter and see his famous new portfolio, created with Margaret Atwood. Lunch at Gracie's, Toronto's exciting new restaurant, a work of art in itself! Then visit the fascinating Mowat Ave. studio of William Ronald who will show us his latest canvases. Departure at 9:30 am sharp from the St. Clair subway station (Pleasant Blvd. entrance) by bus. Tickets are $22. Coupon.

Guelph and Elora
Wednesday, May 13
Enjoy a lovely spring day visit to the new Macdonald Stewart Art Centre on the beautiful campus of the University of Guelph. Then on to Elora for a delicious lunch at the Elora Mill overlooking the Gorge, followed by a browse through the restored streets of the town.

Departure at 8:45 am sharp from the St. Clair subway station (Pleasant Blvd. entrance). Price including lunch $24. Coupon.

For Young People

Try Your Skill
Visitors age six and up are invited to participate in a Sunday afternoon drop-in program, from 1:00 to 4:00 pm. Materials in drawing, painting, printmaking, and sculpture are made available at no cost, and Gallery School artists are on hand to supervise their use.
Sundays, March 1, 8
School Break Week: March 24-29

Hands On
For children age six and up who are accompanied by their parents, Hands On provides an experience of visual discovery. Hands On will be open from 1:00 to 4:00 pm on Sundays, March 1 and 8 and during School Break Week, March 22-29, except March 23.

Films for Kids
A film program has been planned for children aged 7-12 during the School Break Week, March 24-29. Films will be screened at noon in the Lecture Hall. They will be free with Gallery admission. Titles to be announced.

Senior School
Last classes for Senior School, Winter session are: Wednesday, March 11, and Thursday, March 12, 1981.
Spring session begins April 1 and March 2, 1981.

Junior School
Gallery School breaks for two weeks. Last classes are: March 10, 11, 12, and 13, 1981. Classes resume Tuesday, March 31, 1981.

Members' Activities

Art and Apéritif
Join us each Wednesday at the Membership Desk in the Lobby for a talk or a tour at 5:30 pm, followed by an informal get-together with fellow members and your tour guide in the licensed Members' Lounge. No reservation is necessary. For information regarding the subject, please call the Information Desk on the day of the tour.

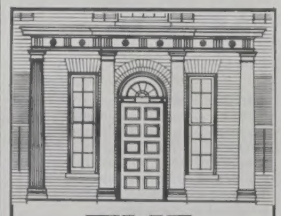
Art in the Morning

Wednesday, March 11
Harry Rasky will introduce one of his latest films, *The Man Who Hid Anne Frank*. Join us for coffee in the Members' Lounge at 9:30 am. The film will be shown in the Lecture Hall at 10:15. The cost of this program is $3.50 each. Coupon.

Wednesday, April 1
A Path of His Own—David Milne
A history of Milne's work, juxtaposing his writing and painting against the actual landscape he recorded. The camera work is sensitive and the personification of Milne remarkably convincing. Paul Caulfield, Producer and Director, will discuss the production of this documentary drama. Join us for coffee in the Members' Lounge at 9:30 am. The film will begin at 10:15 in the Lecture Hall. Tickets at $3.50 each. Coupon.

Wednesday, April 15
Joyce Zemans, Guest Curator, will talk about the *Jock Macdonald Retrospective*, the artist and his life. Meet us for coffee in the Members' Lounge at 9:45 am. The talk will be at 10:15. The cost is $1. Coupon.

Students at the Gallery School at work.



THE GRANGE

Hours: Daily 12-4:00 pm
Wed. and Thurs. 12-4:00 pm
and 6:00 pm-9:00 pm
Closed Mondays

The Grange, built in 1817
and the oldest brick house to
survive in the city, remains a symbol
of Toronto and its history.

Now available at the Gallery Shop: *The Privileged Few: The Grange and its People in Nineteenth Century Toronto*, by John Lownsbrough. Price $8.95

Calendar at a glance

March

Sunday March 1
Carl Schaefer in Hanover closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm film: *Adam's Rib*
2:00 pm Talk of the Week
3:00 pm Concert: *Trouble in Tahiti*
4:00 pm film: *Hard, Fast and Beautiful*
7:00 pm *Lust for Life*
9:00 pm *Moulin Rouge*

Monday March 2
12:15 and 2:00 pm Gallery Talk

Tuesday March 3
12 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk

Wednesday March 4
12 noon film *van Gogh*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Canadian Painting
5:30 pm Art and Aperitif
8:00 pm lecture: Dr. Gerald Needham

Thursday March 5
12 noon film: *van Gogh*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm film: *The Wobblies*
7:30 pm Talk of the Week
8:30 pm films: *John Heartfield, Photomontagist; The Life and Times of Rosie the Riveter*

Friday March 6
12:15 and 2:00 pm Gallery Talk

Saturday March 7
2:00 pm Talk of the Week

Sunday March 8
Photographs of Sam Wagstaff closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week
2:00 pm films: *Michael Snow Retrospective* opens
3:00 pm concert: Arthur Rowe, piano
4:15 pm lecture: Regina Cornwell

Monday March 9
12:15 and 2:00 pm Gallery Talk

Tuesday March 10
12 noon film: *Georges Seurat*
12:15 and 2:00 pm Gallery Talk

Wednesday March 11
9:30 am Art in the Morning: Harry Rasky
12 noon film: *Georges Seurat*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Canadian Painting
5:30 pm Art and Aperitif

Thursday March 12
10:00 am lecture: Roald Nasgaard
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm film: *Women*
7:30 pm Talk of the Week
8:30 pm film: *A Scream from Silence*

Friday March 13
12:15 and 2:00 pm Gallery Talk

Saturday March 14
Reflections in a Quiet Pool—Prints of David Milne opens
Space in Perspective opens
2:00 pm Talk of the Week

Sunday March 15
Bartlett's Canada closes
2:00 pm films: *Michael Snow Retrospective*
2:00 pm Talk of the Week
3:00 pm concert: Ida Goldstein

Monday March 16
12:15 and 2:00 pm Gallery Talk

Tuesday March 17
12 noon film: *Henri Rousseau*
12:15 and 2:00 pm Gallery Talk

Wednesday, March 18
Watercolours by Robert Holmes opens
12 noon film: *Henri Rousseau*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Canadian Painting
5:30 pm Art and Aperitif
6:30 pm Special Evening: David Milne Jr.
8:00 pm lecture: Dr. Robert Herbert

Thursday March 19
10:00 am lecture: Dennis Reid
12 noon film: *Henri Rousseau*
12:15 and 2:00 pm Gallery Talk
1:30 pm course: Northern Renaissance
6:30 pm film: *The Consequence*
7:30 pm Talk of the Week
8:30 pm film: *Word Is Out*

Friday March 20
12:15 and 2:00 pm Gallery Talk

Saturday March 21
2:00 pm Talk of the Week
8:30 pm "Double Lunar Dogs"

Sunday March 22
1:00-4:00 pm Hands On opens
1:00-4:00 pm Try Your Skill opens
Vincent van Gogh and the Birth of Cloisonism closes
2:00 pm films: *Michael Snow Retrospective*
2:00 pm Talk of the Week

Tuesday March 24
12:15 Gallery Talk
12:00 and 3:00 pm Films for Kids
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill

Wednesday March 25
12:00 and 3:00 pm Films for Kids
12:15 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Gallery Talk
5:30 pm Art and Aperitif

Thursday March 26
10:00 am lecture: David Burnett
12:00 and 3:00 pm Films for Kids
12:15 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Gallery Talk
7:30 pm Talk of the Week

Friday March 27
12:00 and 3:00 pm Films for Kids
12:15 and 2:00 pm Gallery Talk
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill

Saturday March 28
12:00 and 3:00 pm Films for Kids closes
1:00-4:00 pm Hands On
1:00-4:00 pm Try Your Skill
2:00 pm Talk of the Week

Sunday March 29
1:00-4:00 pm Hands On closes
1:00-4:00 pm Try Your Skill closes
2:00 pm film: *Michael Snow Retrospective*
2:00 pm Talk of the Week

Tuesday March 31
12 noon film: *Edvard Munch*
12:15 pm Gallery Talk

Coupons

Please send a separate cheque for each coupon

Charlie's and Bill's and Gracie's and Graphics

_____ Tickets @ $22.00

Guelph and Elora

_____ Tickets @ $24.00

Please send tickets as requested above. I enclose a self-addressed, stamped envelope and cheque payable to the Art Gallery of Ontario for $_____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send your coupon to the Volunteer Office.

Art in the Morning

Please specify number of tickets required for each date:

March 11 _____ @ $3.50
April 1 _____ @ $3.50
April 15 _____ @ $1.00

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Special Evenings for Members

Please specify number of tickets required for each date:

February 18 _____ @ $15.00
March 18 _____ @ $15.00
April 8 _____ @ $15.00
Alternate choice: _____

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please enclose a stamped, self-addressed envelope and your cheque for $_____ payable to the Art Gallery of Ontario. Return to the Volunteer Office. There are no refunds from 10 days prior to the event.

Art Tours

Please send me further information on the following tour programs:

☐ Amsterdam
☐ Bath/Oxford
☐ Vienna
☐ California

Name _____

Address _____

City _____ Code _____

Tel: home _____ bus. _____

Please send your coupon to the Volunteer Office.

Special Evenings for Members

J.W.G. Macdonald 1897-1960, *Heroic Mould*, 1959; Lucite 44 on canvas, 72 x 48 cm. Bequest of Charles S. Band, 1970.

An opportunity to meet the artist or someone closely associated with the artist. Dinner, served at 6.30 p.m. in the Grange Court Restaurant, followed by an informal discussion with our special guest in the exhibition gallery.
It is a Member's privilege to invite guests. Tickets are $15.00 each and may be ordered by mailing the *Special Evenings for Members* coupon together with a stamped, self-addressed envelope.

Wednesday, March 18
Reflections in a Quiet Pool—Works by David Milne
Guest: David Milne Jr.

Wednesday, April 8
Jock Macdonald Retrospective
Guest: William Ronald

A Project of the Volunteer Committee.

Donor Cards

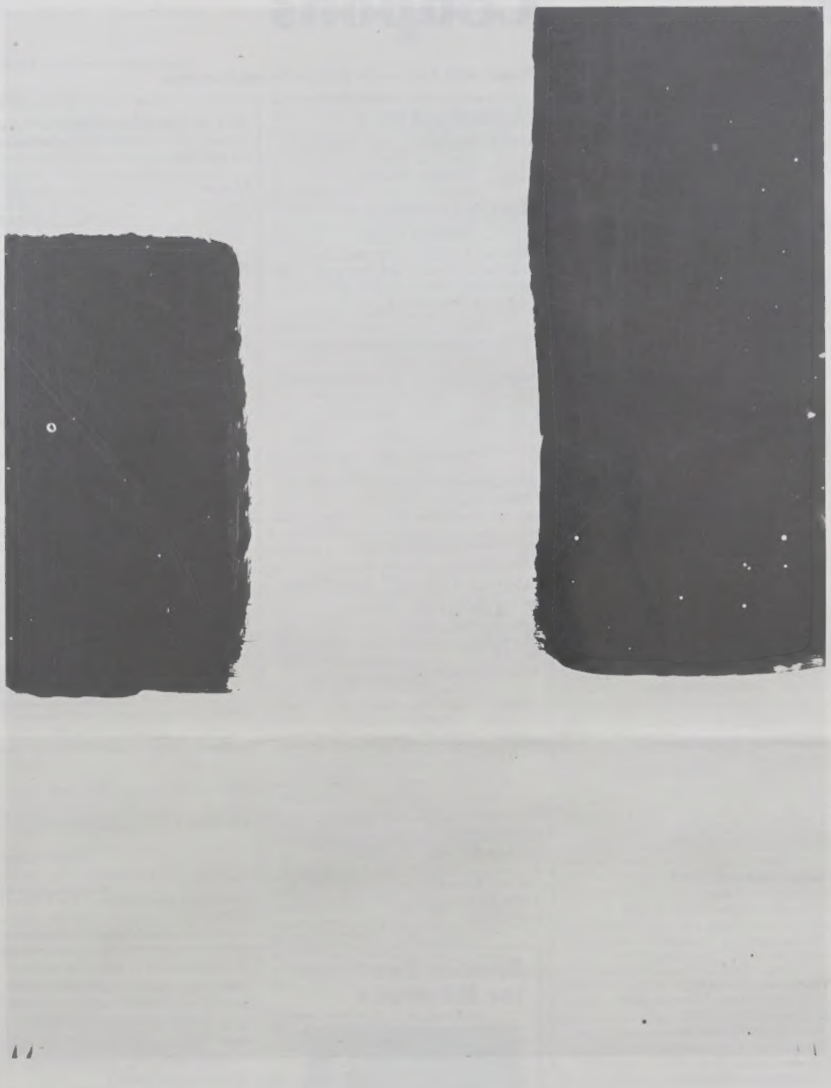
A project of the Volunteer Committee

Donations may now be made to the Art Gallery of Ontario to commemorate a birthday, anniversary, death, graduation, or any other occasion. The person or family to be honoured will receive a special acknowledgement card. Tax receipts will be issued for gifts of $5.00 or more.
Please include the following information with your donation:

(a) The donor, your name and address
(b) The occasion to be honoured
(c) The name and address of the recipient
(d) Donation cheques payable to the Art Gallery of Ontario.

Forward mail to:

The Volunteer Office
Art Gallery of Ontario
317 Dundas Street West
Toronto, M5T 1G4



Guido Molinari (Canadian, b. 1933)
Blanc Totalisant, 1956
Duco on paper, 66.0 x 51.8 cm
Purchased with assistance from Wintario, 1980

Recent Acquisition

Recent acquisitions for the Contemporary Canadian Collection include four drawings by Guido Molinari. All are black and white works, three of them done in 1956 and the fourth in 1958. They form part of a large number of works on paper that Molinari made between 1953 and 1959, the period of his most intensive activity in drawing. In 1959 the direction of his artistic activity shifted to a long series of vertical-band paintings that occupied him during the 1960s.

The 1956 works are, in retrospect, particularly important because they indicate a major shift of approach from the earlier drawings: from automatic, quasi-organic pen-and-ink drawings, to an emphasis on optical structure in which the artist seeks to have the ambiguity between the black and white forms establish an autonomous visual structure. This group of drawings was made into paintings in 1956 and the series was repainted in 1968 and 1969, at which time a series of serigraphs was also made.

The 1958 drawing belongs to a different approach to optical structure, an approach that emerges more directly out of the automatic drawings of 1953-54, and through a long series of works in black and white and colour from 1956.

Molinari's concern in the drawings of the 1950s was to re-unite two apparently contradictory elements. On the one hand was his need to retain a form of direct, personal expression, an automatic and intimate form of gesture; and on the other was a recognition that communication to spectators depended on an objective ground, an optical structure that was equally accessible to all. The gradual evolution of forms in the drawings attempted to relate these two aspects, which he felt had to be reconciled before it was possible to move fully into painting.

David Burnett
Curator, Contemporary Canadian Art

THE GALLERY
Art Gallery of Ontario
317 Dundas Street West
Toronto Ontario
M5T 1G4

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